

Sashes Give Distinction to the Gown



IF there are girdles or sashes dresses designed for the new season, they seem to be keeping out of sight. Everything has a sash which does not define the waist line, but wanders above and below and around or diagonally across and terminates wherever it sees fit, sometimes at the bust, sometimes under the shoulders, again half way to the knees, and reasonably often somewhere near the waist line.

Nearly all the girdles are of the new and beautiful ribbons. Some of them are of silk wrapped about the figure and extending from below the bust to the swell of the hips. To sum up the matter, you may wear a sash or a girdle of any sort of ribbon you choose and posed to suit yourself.

Four fashionable designs are shown here. The first is called the "Dresden," and is made of moire ribbon in all colors, with border and stripes in Dresden patterns woven in. It consists of a girdle, a short, standing loop and a long falling loop with one end forming the sash. At the heart of this two-looped bow is a buckle made of narrow velvet wound over a foundation of buckram. The velvet is in a dark shade of the same color as appears in the body of the ribbon.

This is one of the most popular of all the many sashes now in vogue. It requires about three yards of ribbon, and is supported by narrow stays when fitted to the waist.

The girdle without ends pictured next is called the "Alsatian," taking its name from the bow of two loops, and equal in length, which furnishes it. It is made of soft, mersa line ribbon. The heart of the bow is held in place by two shirrings over soft cord. A yard and a quarter will make this girdle for a waist of average size, say 24 inches. It is an easy matter to calculate the length required, since it takes a trifle more than a half yard to make the two loops. Adding to this the waist measure with a little allowance for making and fastening above or below the waist line, the length required is ascertained.

The wide and soft sash pictured next

with its suggestion of a butterfly bow, is called the "Geisha." Wide ribbons are chosen for this, and an ample allowance for encircling the waist, since it is worn rather high.

The ends are, trimmed diagonally, and hemmed. The hem is finished with hem-stitching or bordered with a velvet ribbon in the same color as the sash. This sash will require three yards and perhaps a little more. It depends upon the length of the ends. The shorter one, as a rule, is half a yard long. The character of the design admits of shorter ends, but hardly of longer ones.

The carefully made and beautiful girdle shown at the right is appropriately called the "American Beauty." A soft, wide ribbon in rose shades is chosen for this, which is designed for afternoon or evening gowns. The ribbon is laid in four plaits and tacked to stays. The overlapping end of the girdle is finished with a shallow loop. Just at its base two very realistic roses (made of ribbon) are posed with a bit of millinery rose foliage and stems, are sewed to the ribbon and the stay which finished the end. Hooks and eyes provide a means of fastening.

The story of sashes is a long one. There is the "Wishbone" and the "Sultana," both our interpretation of oriental ideas. There is the "New York" and the "Roman Girdle," both excellent for plain cloth dresses, and the last particularly effective. Then there is a big family of bordered sashes, and all those girdles of brilliant and rich brocades, with which the deep and somber colors used in costumes are made to glow color, which riot during the summer, until our fashions were color mad, has recovered. Emerging from an all black and all white reaction (or a combination of these two) it is to be handled from the standpoint of art before us.

And it is the sash more than anything else which will provide vivid touches to enliven our apparel.

JULIA BOTTOMLEY.

Turban Designed for Wear When Using the Motor

TO just what particular country of the far east we are indebted for the turban shown here makes no difference. India provides plenty of models for copies that are effective and becoming in proportion to their fidelity to the original.

The turban shown here, designed for motor wear, is made of a shaped length of soft, changeable silk. It wraps about the head and fastens with loop and button at the top. Here a pretty ornament, a mock jewel may



be used. The hair, except that about the forehead and a few stray locks about the face, is entirely covered.

The coat is a mannish, rain-proof affair, with a velvet inlay on the collar and on the decorative straps that finish the sleeves. It is loose and roomy and it is warm.

The pretty autoist is provided with a small bag made of silk, matching the turban, in which she carries her veil, goggles and what few toilet accessories she may need, when they are not in use. It does not need to be

any larger to accommodate a small coin purse, a handkerchief or two and little mirror. This last slips into a casing at the bottom of the bag on the outside. It is covered by a double flap of silk, the inner flap carrying a few pins.

Thus equipped the lady is prepared to face wind and weather, dust and flying gravel and to withstand the showers that may overtake even the speediest driver.

New Fall Draperies.

A vast majority of housewives will be delighted with the many low-priced materials that are to be displayed among the new draperies this fall.

These show both woven and printed borders. There are new designs in the sun-fast fabrics, in the madras, plain and fancy, in cotton rep, cotton armure, mercerized armure, poplins, Flinders cloth, bengaline, double-faced damask and in mercerized Eton.

A white lace rug? Does that not suggest the irrational epitome? Yet the rug may be as practical as well as a very striking bit of decoration. The "net mesh" of the rug is of heavy ropelike cords. The floral pattern is executed in coarsely knitted leaves and flowers connected by stems that suggest Renaissance applique. Spread over a dark green, blue or crimson carpet its beauty is sufficient to suggest new possibilities in interior decoration.

Cretonne-Lined Luggage.

No longer is it considered smart to go about with shabby-looking luggage. As soon as possible every piece is washed from the surface of a suitcase or trunk, every marring scratch is painted over and every bit of brass is polished. But above all, the interior of the luggage is considered. Avant with the comonom looking linen lining. In its place there are the daintiest of flowered cretonnes, tacked to the under side of lid, the upper side of tray and the upper side of the bottom by the nimble fingers of the girl who expects to put her prettiest gowns into the box or the case.

PRETTY CRAPE HATS

DESIGNERS HAVE DONE THEIR BEST WITH THIS MATERIAL.

Really Lovely Effects Produced for Those Who Favor That Material as a Foundation for Their Millinery.

A few seasons ago there began to be touches of white used in the body of hats made of black crape. The beauty of this fabric was thrown into prominence by this combination and it has been making a steady progress in the consideration of designs ever since.

During the last three seasons entire hats of white crape, or hats of white with some black crape introduced, have been featured in all displays of fine mourning headwear.

Lovely effects have been wrought out in this fabric. Flowers and foliage made of it are exquisite. The finest examples of mourning hats either in black or white are decorated with ornaments made of crape. These work-room made ornaments are the delight of the designers of mourning hats because effects are possible in crape which cannot be obtained with other fabrics.

It has become a matter of choice as to color and we may expect to see white crape replacing black for summer hats, while white will be employed in facings and trimmings on black crape for winter wear.

The shapes now in vogue, rather small and along conservative lines, give a wide choice to the maker of crape hats. The models shown are fair samples of turbans which one may see developed in all-white crape, all black or in black and white combined in varying proportions.

Besides white, pale gray and blue-lavender tones promise to add further variety to our mourning headwear. These colors are shown in the new English crapes and have been taken up by New York designers, to whom



must be conceded the distinction of making the most beautiful of mourning hat. Even Paris is second to them.

Rugs for the Nursery.

Grass fiber rugs, with borders of fancied animals, done in soft red, yellow, brown and green, which show attractively against the light gray-green of the fiber, are sold for nursery mats or for rugs for children's rooms. They are so light, so easily cleaned and so durable that they are ideal for use in a room where children live.

MAKE LAWN A BEAUTY SPOT

Now the Time to Give It Attention That It May Flourish Next Year.

If your lawn is larger than you can care for properly, plan to have it of suitable size next year, by filling in with hardy, thrifty growers that will take care of themselves.

Don't neglect to drop a few seeds of perennials in the bare places this month for bloomers next year. Seedlings cost but little, while plants are expensive. Many beautiful things can be raised from a mixed seed package of perennials.

Now is a good time to plan changes in the border and the flower garden, as one can see the mistakes made in planting the tall growers in front of the low ones; in grouping ill-matched plants and mixing inharmonious combinations of colors. Keep a note book and pencil in hand.

In arranging the home lot, whether for fruit, shade or ornament, plant the tallest growers well to the rear, grading down to the lowest, or creeping things, letting the rows run east to west, that all may have the sunshine. They can thus be seen to the best advantage, and prove a joy to the beholder.

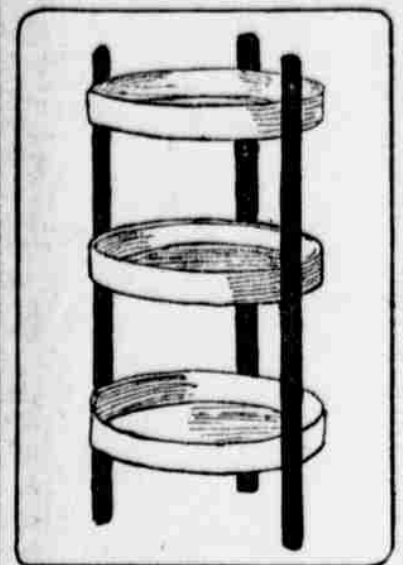
Kerchief Scent.

To perfume handkerchiefs break up a quarter of an ounce oforris root and tie up in a piece of muslin. Boil with the handkerchiefs for a quarter of an hour, using about three pints of water to a quarter ounce of orris root. When dry iron carefully and you will find your handkerchiefs will retain a delicate violet odor.

CONVENIENT STAND FOR CAKE

May Be Put Together at Nominal Cost, Though It Is Expensive to Purchase.

For afternoon or informal tea, a stand is most essential, and though they are expensive articles to buy, they can easily be made at home at a very nominal cost. Very few materials will be required, just three bamboo sticks of equal length or three round-like sticks of white wood, and three round Japanese trays of equal size. Instead of the trays, three wooden round box lids would do. They



must be the same size. Japanese trays can be bought so cheaply, and they are so prettily got up that no further decoration is necessary, but if box lids are used, they will require to be stained or poked; this latter is an excellent method of decorating if the worker happens to possess a poked machine. Otherwise, the lids can easily be stained any color desired, and afterwards varnished with white hard spirit varnish. To make the stand, three rods about 30 inches in length are needed, bore holes in these with a hot skewer, four inches from the top, five inches from the bottom, and another exactly half way between the two; the holes must go right through, and must be exactly in the same position on each rod, or the stand will not be level.

Make three holes in each tray in the same way so that they will exactly correspond with the holes in the rods. The trays are then fastened to the rods with strong copper wire. If this is done neatly it will hardly show; if it does, it may be concealed by rosettes of ribbon. A stand of this kind is most useful and strong; it is excellent for tea out of doors, when one is late in taking out an expensive fact, would be a good idea.

household, and the amount of decoration spent upon it will, of course, depend upon where it is to be used, and the coloring of it upon the color scheme of its surroundings.

Fashionable Zinnia.

Zinnias have come into great popularity this summer. Their popularity began, in fact, last winter, when Futurist designs and colors first came in. There is a stiffness and rigidity of form about zinnias that harmonizes with designs formed of cubes and triangles. And the bright, clear colors of this flower suggest those in the giddiest futurist silk. Hence the popularity of the zinnia for corsage bouquets, hat and frock trimming in its artificial form, and for household and garden decoration in its real form.

Parasols.

Not in many seasons have sun shades enjoyed such a general vogue! Those in bright colors are particularly favored, as they are mostly used to complete the artistic color harmonies of costumes. The parasol in Japanese and bell shapes are quite chic.

TASTY COMBINATION IS THIS

Use of Flowered and Plain Cotton Voile Gives Distinction to Simple Frocks.

A fascinating use of flowered and plain cotton voile in combination has made this frock distinctive and beautiful. The surplice blouse and tunic are made of the plain white voile, the former bordered on its outer edge with the flowered material. The long, rather close-fitting sleeve which is set in has a plain upper portion and a deep cuff of the figured voile. The roses which sprinkle the latter are large with quite a bit of attendant foliage and the green of this has been repeated in the velvet girdle. A novel feature of the underskirt is the band of figured voile set in at the knee.

Gathered Skirts.

All smart skirts now are gathered at the back of the waistline, and the plain, closely fitting skirt—at this point—is distinctly out of the running. Of course, the fullness is between the waistline and hip only, for below the hips the garment must cling closely to the figure.

Soft, Small Hat Is Now the Thing.



JUST now it is the soft little hat, made of satin or velvet, that every one wants. Its crown is innocent of wires and its brim gets along with only one or two. This hat fits snugly to the head, comes pretty well down and makes the hatpin unnecessary.

It is charming and in addition to its modest size and comfortable fit, it is made up in black and in quiet colors. Black velvet trimmed with black moire or satin ribbon, and soft taupe or mauve crepe with velvet to match are among the most successful developments. Black is pre-eminent. Of a half dozen smartly dressed women one is liable to find four of them wearing the soft little hat in black.

A few sparse and soft feathers are liked for trimming or a small, close-set bunch of quaint autumn flowers, or ornaments made of a fabric like that in the hat. These hats are designed to be elegant and inconspicuous.

Borders of fur will finish many of them as the weather grows cold. Among the loveliest models for the coming season are velvet caps with puffed crowns and a band of fur for

the brim part. Lace and a little bunch of flowers trim some of them. Others are decorated with heavy, narrow ribbons—having a plect edge—made into stiff little bows like a cravat bow and mounted flat to the hat. A hat that does early duty in the fall may take on the splendor of fur and lace, with a touch of vivid color in ornament or flower, when the snow flies.

In spite of the prevalent soft crowns and narrow brim there is a wide variety in shapes. Hats modeled after those painted by Rembrandt and called after the painter, are a feature of the season's styles. It is only when one studies the work of the artist that an appreciation of these Rembrandt hats is possible.

The soft, little hat is carefully made and carefully finished. Linings are of silk always matching the hat in color and of a substantial quality. Altogether the season presents so far the best standards of quality in styles and materials that we have had. Judging from these early hats we are to rejoice in the popularity of real millinery. JULIA BOTTOMLEY.

POPULAR BLACK AND WHITE

Almost Sure to Be the Leading Colors for the Coming Season's Costumes.

Black and white, the two most popular colors in the fashion chart, which suffered a temporary eclipse early in the summer, are prominently demonstrated in the fashions where the pulse of the coming season's styles is generally felt by the great designers of dress.

"The union of black and white is certainly a marriage de raison," for it is both practical and distinguished, and the fashion has lasted so long that every one is astonished at so much constancy in the realm of fashion, which is always full of fantasy and eager for novelty and change," says an authentic fashion writer.

Black and whites are the tones most in vogue for elegant toilettes. Smart women of the world are bound to have white costumes, black costumes and costumes in which black and white intermingle. Here and there a brighter note is seen; sashes, coat, hats, sunshades are often of gay colors, but the predominating tones at all fashionable gatherings are undoubtedly black and white.

Nothing is so distinguished as black and white cleverly and artistically combined. On the one hand are seen exquisite black dresses made of crepon, taffetas, satin, voile—charming wear for the afternoon visit and for garden parties. On the other hand, we see white frocks made of muslin net, lace, crepe de chine, to be kept for sunny days.

Black always gives its wearers a slimmer appearance, and there are some women who do not look well in white. Still, on the whole, white is decidedly the prettiest and most suitable tone for the seaside and for country wear.

For the Guest Room.

Keep in the upper bureau drawer in the guest room a list of the articles necessary to your guest's comfort. Then when putting the room in order for a prospective guest a comparison with the list will show whether everything is at hand and obviate the oft repeated "I wonder if that is everything." Conspicuous on the list, besides brush, comb, towels, fresh soap, etc., should be work basket, matches, night light, time table of household hours for meals, etc., stationery, good pens, fresh ink and blotters and cards of black and white and safety pins and a box of hairpins in assorted sizes.

Crepe Negligees.

White crepe negligees, embroidered with fine wool threads in soft colors, are very becoming. A long rest robe of the crepe shows a loosely arranged bunch of embroidered flowers at the two front corners of the skirt, and a trailing little streak of embroidery up each side of the front. At the neck the embroidery widens out into a yoke design. A dainty lingerie collar falls over and half conceals this yoke.

Pretty Plush Bonnet for Little Maiden

HERE is one of those pretty plush bonnets that are destined to protect and adorn the heads of little girls when they are all dressed up. Plushes and all pile and napped fabrics are favored for many purposes, but more especially for millinery.

This bonnet is made of silk plush in a light color laid over a frame. The brim is covered with the plush on the upper side and faced with shirred chiffon on the under side. The crown is a puff of plush, not very full and supported by a crinoline interlining. The bonnet is lined with a desirable light-weight silk.

The trimming is of the simplest character. A crushed band of wide, messaline ribbon about the crown and ties of the same. Where they are fast-



tened at the side, tiny nosebags of familiar flowers are sometimes used. Often small, soft rosettes, made by shirring the ribbon or by little groups of very short loops, finish the trimming here. But her little ladyship may be indulged with little diminutive ostrich tips, or novel little fur ornaments, or specially designed rosettes, by way of pleasing her, if she is allowed a preference.

Children's millinery is so carefully designed at present that mistakes need not be made in the matter of making a choice.

Drooping Blouse.

There is one alleviation about the large waist line which was evidently an afterthought on the part of the dressmakers. This is the width of the blouse across the back and its fullness at the waist line. All the fashionable blouses are voluminous below the arms, and they sag two inches over the belt. As you can easily see, this fullness makes the waist line more defined and gives grace to the figure.

Even when the belt is high, there is the same effect of the fullness, and the woman who has not yet learned this trick with her blouse should take it up, for it helps matters in a remarkable way.